La Peña

Cultural Center Calendar — March, 1979

3105 Shattuck, Berkeley — 849-2568

Focus on Women

Exhibit: Recent Batiks by Lisa Kokin

Reception March 4, 2–6 pm; with a presentation on the Cultural Resistance. Music by Rafael Manriquez, poetry by Aurora Levins Morales ; $1 donation to benefit the Cultural Resistance.

March 1, 1954: Puerto Rican patriots led by Lolita Lebron occupy the US Congress in an action of the long struggle for the independence of the island. Arrested were: Rafael Cancel Miranda, Andres Figueroa Cordero, Lolita Lebron and Irving Flores.

PAS vouchers accepted. Wheelchair accessible.

DOM-SUN	LUN-MON	MAR-TUES	MIER-WED	JUEV-THUR	VIER-FRI	SAB-SAT
				1 Special Peña Concert IKE WHITE After 17 years in prison, where he learned to write & play music he wrote, arranged & played all the music in his new album *Changing Times*. With the help of Stevie Wonder, he won his release, & is now touring & playing. Here from LA with a four-piece band for two complete shows 8 & 10:30 pm, $3.50	**2 Peña Concert** with **Robin Flower, Nancy Vogl & Joan Balter;** and the Whole Works Theater. Feminist & original compositions, along with old time, bluegrass, Irish, & traditional fiddle music. 9 pm, $3	**3 Descarga Cubana "Experimental"** A group of musicians from the top local salsa bands performing hot afro-cuban music. An experiment featuring 14 musicians playing bata drums, rhumba, guaracha, son & of course the traditional jam session format. This will be the best chance you can have for all Latin music lovers. 9:30 pm, $3
4 Bay Area Socialist School, Forum: The Old Left. Accounts of the Communist Party, USA in the '30s, '40s & '50s, with Dorothy Healey, formerly on the CP Central Committee, & Al Richmond, author of *A Long View from the Left* & editor of *People's World*. 8 pm, $2 Reception for Lisa Kokin, 2 pm	**5 Benefit** for the **Assoc. of Nicaraguan Exiles for Human Rights.** Providing refugee programs designed to provide food, shelter & political protection for Nicaraguan refugee families in Costa Rica & Honduras. Phone for program details, 849-2568.	**6 Pena Film Series** *Bush Mama*, US, 1975 b/w, 96 mins. Directed by Haile Gerima; an impressionistic portrait of the changing consciousness of a black woman on welfare in Watts. The turmoil of life in the ghetto alternates with fantasy sequences in a powerful vision of a black woman in transformation. 8:30 pm, $2	**7 Benefit** for the *People's World* A celebration of Int'l Women's Day, focusing on the poetry, song, life & struggles of all working women in the US. Featuring Bettina Aptheker, author & instructor of Women's Studies at San Jose State. 8 pm, $1.50	**8 INTERNATIONAL WOMEN'S DAY** A diverse evening of music & poetry; Luisa Teish & Aurora Morales read from their own & other women's work; interwoven with the music of Kipp Harvey, and Woody Simmons, with Christine Bagley, followed with an open microphone for other women to express their views and share their work. 8 pm, $2	**9 Peña Concert Woody Simmons** & **Christine Bagley.** Talented singer/songwriter Woody playing guitar, banjo, mandolin & bluesy piano complemented by Christine's full-throated country voice, acoustic guitar & rollicking electric bass. Speaking to women's issues & other struggles with humor, you'll be whistling, stomping & going wild. 9 pm, $2.50	**10 Peña Concert Teresa Trull** with **Julie Homi** on piano. Teresa can "really wail" & she uses her voice to slip & slide from blues to ballad with little apparent effort; she plays a mean blues guitar & her yodeling can only be termed fierce. 9 pm, $3
11 Benefit for the **John Brown Labor Education Center.** "Living May Be Hazardous to your Health"—a panel discussion on health care in industry & in the community. Topics will be Women in Industry, Dellums Bill & many others with many authoritative panelists. 8 pm, $2 donation	**12 Benefit** for the **Club Network**—formerly the Guardian Club. Special film showing: *Blacks Britannica*. This made-for-TV documentary about the plight of black people in England was suppressed because of its revolutionary content. This is a rare opportunity to see this hard-to-find film. 8:30 pm, $2	**13 Peña Film Series** *Viridiana*, 1961, b/w, 90 mins, directed by Luis Bunuel. In this supremely irreverent film, Bunuel's ironies cut both ways: holiness is brought down to earth, but earthiness perhaps has a holiness of its own. 8:30 pm, $2	**14 Benefit** for **AIM** A program in solidarity with the constant struggle of Native American people for their rights as free nations. A celebration of the beauty of their culture, spirit & ideals. 8:30 pm, $2	**15 Peña Forum Women in Prison** Film: *No Time for Sympathy,* about the women's prison in San Bruno, slide show about the vital role of the children's visiting center at Pleasanton; panel discussion of in & after getting out of prison and a case for abolishing them. 8:30 pm, free	**16 Peña Concert Berkeley Women's Music Collective;** A local women's band playing original jazz, rock, & country music. Celebrating their 5th year of working together and playing from their new album, *Trying to Survive*. 9 pm, $3	**17 St Patrick's Day Celebration.** A super party in conjunction with the Starry Plough. From Ireland, Sean O'Neil & Bally Fermot, and the Nearly Gaelic Ceili Band, Irish Step Dancers and many other guests. 7 pm, $2.50 admission to both La Peña & the Starry Plough.
18 Peña Concert Los Huachichilas An outstanding group of five musicians from Mexico In the style of Quilapayun, their songs express popular struggles throughout Latin America, using traditional instruments like the quena, bombo, & charango. 8:30 pm, $2.50	**19 Peña Concert Los Huachichilas** Encontrar una identidad cultural creativa que permite manifestar sentimientos de nuestro pueblo en un marco de dignidad y eficacia musical es caracteristica del grupo Huachichilas. Sus interpretaciones estan llenas de colorido, originalidad timbrica, calidez ritmica 6 unidos a un genuino sentimiento poetico. 8:30 pm, $2.50	**20 Peña Film Series** *Tristana*, 1970, color, 95 mins, directed by Luis Bunuel. Critics view this film as a scathing chronicle in which the lives of individuals are quietly destroyed by the moral code of a corrupt society. Filmed in Spain & set in the 1920s of Bunuel's young adulthood. 8:30 pm, $2	**21 Benefit** for the **Cooperative Camps for Children.** Music by Lenny Anderson, singer/songwriter with folk & work songs from America; & Art Peterson singing especially for & with the children. Proceeds benefit the creation of a bilingual, socialist summer camp for urban children who have otherwise limited access to camps. 7:30 pm, $2 donation. Childhood discount.	**22 Peña Concert Dumi & Minanzi Marimba Yezimbabwe.** Traditional & contemporary music of the Shona people from Zimbabwe. Performing on a set of seven marimbas along with various percussion & vocals, their driving rhythmic energy has a euphoric effect on a live audience that is uncontrollable! 9 pm, $2.50	**23 Peña Concert Dumi & Minanzi Marimba Yezimbabwe.** The most exciting cultural event of African Traditions presented at La Peña. A full marimba ensemble that is able to convey all the energy and life of the people of Zimbabwe which will assure victory throughout Southern Africa. 9 pm, $2.50	**24 Peña Fiesta Queen Ida & Her Bon Ton Zydeco Band.** A lively fiesta of Cajun Creole music, from the Louisiana Delta—the life of the Bayou. 9:30 pm, $3
25 Pena Concert Ruthie Gorton & Gary Lapow. Two singer/songwriters who understand and work to change the society they live in. Music that deals with sexism & racism and their own lives. 8:30 pm, $2	**26**	**27 Peña Film Series Inside Women Inside,** 1978, color, 28 mins. A profoundly daring & humanistic film disrupting our conventional view of women behind bars. *A Dream is What You Wake Up From*, 1978, color, 50 mins, presenting three black families with different approaches to their struggle for survival in a hostile, contradictory society. 8:30 pm, $2	**28 Benefit** for the **Campaign for a Nuclear-Free Philippines** (CNFP). "Nuclear Power & Fascism in the Philippines & the Third World," featuring Daniel Ellsberg on Third World dictatorships. Also poetry & music. 8 pm, $3 donation	**29 Latin America Update.** Reports on the most important recent events in Latin America, presented by reporters from Internews, Third World News Bureau, Resistance Publications & other specialists on Latin America. 8:30 pm, $1	**30 Special Program Violeta Parra:** her life and her songs. Music, poems, slide show; a multi-media program about the social situation of the woman under capitalism and super-exploitation in the imperialist world. A very powerful performance. 8:30 pm, $2.50	**31 Peña Fiesta Chevere** This newly-formed womens Latin sextet playing their original material along with those favorite salsa & Brazilian standards, will fire that dancing energy into your heels. !Que Chevere! 9:30 pm, $3

Malaquias Montoya

inkworks

La Peña
cultural center
3105 Shattuck Avenue
Berkeley, California 94705

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Address Correction Requested

La Peña

The tradition of Peñas began in Latin America, especially in Chile and Argentina, decades ago when peasants constructed temporary huts to provide a communal space to celebrate fiestas and holidays. From the beginning they served as social centers where people could gather, converse, sing, and eat together. With the tremendous migration from countryside to city, Peñas were established in urban areas.

In Chile in the 1960s Peñas played a crucial role in the emergence of the New Chilean Song, a song of struggle deeply rooted in traditional folklore which spoke of contemporary social, economic, and political issues. The best example was La Peña de los Parra in Santiago, organized by such people as Los Parra, Victor Jara, Quilapayun, and Inti-Illimani. We follow in their spirit and example.

Since the military coup in Chile in 1973 and the dispersion of Chilean refugees throughout the world, Peñas have been created on other continents. La Peña in Berkeley is a cultural center dedicated to the diffusion of the popular cultures of Latin America. We feature nightly cultural presentations focusing on Latin America but also including events from Third World nations as well as progressive cultural forms of the US. To the best of our knowledge, La Peña in Berkeley is the first one in the US.

La Peña Community Center will open in the latter part of this month in the storefront adjacent to the Cultural Center. The space will physically include a small information center with written and graphic materials on Latin America and community issues as well as a large multi-purpose room to be used for community meetings, conferences, forums, childcare, and possibly limited but important, preventive health care services.

We are very excited about this project, because it will allow La Peña to increase its activities and services. Much is still in the planning stages, but one of the goals is clear: to bring together the many groups that use La Pena, to discuss mutual cultural and social concerns, and to share positive experiences in overcoming oppressive cultural and social conditions.

The Center's resources and space will be made available to community organizations and especially to Latin American, Chicano, and other Third World groups. We would appreciate any constructive suggestions you or your organization may have for making the Center as relevant to your needs as possible.

Sale of Malvina Reynolds'

Memorabilia, paraphernalia & junk
Saturday, March 3, 10 am to 4 pm
2027 Parker, Berkeley
to benefit Plexus, Bay Area Women's Newspaper

Babies and Banners

For those of you who missed seeing *Babies and Banners* at La Peña in January, it will be shown again on March 8, International Women's Day, at the Mission Cultural Center. Also to be shown, *My Country Occupied*, about women in Guatemala. The program is sponsored by the Jane Vanini Committee as a benefit for the Santiago Day Care Center for children of disappeared political prisoners in Chile. 7:30 pm, $2. 25th and Mission, SF. For further information call 658-8139.

Voices of Resistance

Cultural Resistance takes on many forms as an expression of people's movements against oppressive political and economic systems. On March 4, with the opening of Lisa Kokin's exhibit of new batiks, some of the most vital of these forms will come together in a celebration of the flowering of people's culture. Ms Kokin will be present to speak informally about her powerfully expressive work. And there will be a cultural presentation in which Aurora Levins Morales will read her poetry of the struggle of the Puerto Rican people, and Rafael Manriquez will present the music of the Latin American Resistance Movement. The reception will be from 2 to 6 pm, with the cultural presentation at 4:30. Proceeds will go towards the advancement of the Latin American peoples' Cultural Resistance. Donation of $1 will be asked.

Inside Out: Women in Prisons & Jails

Incarcerated women are most often overlooked and ignored, the forgotten minority of the criminal "justice" system. Yet, women in prisons and jails face problems that are distinctly different from incarcerated men, including blatantly sexist attitudes of judges, prison personnel and parole officers, longer sentences for many crimes, inadequate educational and vocational programs, and the agonizing problems of maintaining custody of their children.

"Inside Out: Women in Prisons and Jails" will be a multi-media presentation about the problems of incarcerated women. The program will begin with a showing of *No Time for Sympathy*, a short film about women confined at San Bruno County Jail. The film is a moving portrayal of several women's experiences while incarcerated. Then, several women from Pleasanton Women's Prison will give a slide show and presentation on their work at the Pleasanton Children's Center, a unique program which gives incarcerated mothers a chance to spend time with their children while they are in prison. Finally, there will be a panel which will focus on what it's like to be inside, programs for incarcerated women, alternatives to incarceration, and the struggle for a moratorium on all prison construction. Panel members will include Nanine Karraker, active in the San Francisco Women's jail Study Group and prison moratorium work; Mike Hennessey, director of San Francisco County Jail Prisoner Legal Services for the last five years; an incarcerated woman from Pleasanton Women's Prison; Ellen Barry, Director of Legal Services for Prisoners with Children (moderating), and others.

Friends of La Peña:

After almost four years as an effective, positive force in the community, La Peña Cultural Center is continuing to work and grow. We are a non-profit, tax-exempt organization, and we urge all of you who can to make tax-deductible contributions to La Peña. A $3 donation covers the cost of printing and mailing one calendar for a year. A $20 donation ($10 for people without a regular income) enables us to send you una Tarjeta de Compañerismo, which entitles you to 24 courtesy half-price admissions to La Peña-sponsored events for one year. We will, of course, continue sending the calendar to those who cannot afford to make a contribution, and we hope those of you who can donate more will assist us in our work.

Thank you for your solidarity.

QUE VIVA LA PEÑA!

☐ Enclosed is my $_____ tax-deductible donation to support La Peña's work.

Name _____

Address _____ **City** _____ **State** _____ **Zip** _____

On March 10 at Dover Hall in San Francisco and on March 30 at La Peña the Cultural Productions Group in La Peña will present a multi-media program on the life and works of Violeta Parra. Dover Hall is at 3543 18th St, SF, the performance will be a benefit for the San Francisco Women's Building, beginning at 7:30 pm, tickets are $3 to $5.

Violeta Parra was a Chilean Folklorist and pioneer of the Nueva Cancion. Her contribution to the New Latin American song fuses indigenous folk styles with a powerful expression of beauty, hope, struggle, and social criticism. Her poems, paintings and tapestries reflect this outpouring of Chilean culture during a period in which the masses were beginning to build strength in pre-Allende Chile.

Performers from Commonarts include singer/composer Rafael Manriquez and Luisa Teish reciting Violeta's poetry as well as Sojourner Truth's speech "Ain't I a Woman?" The Latin American Chorus is a vibrant new addition to a diverse program of music interwoven with narration and slides chronicling the developing political woman all over the world.

Cooperative Camps for Children

Cooperative Camps for Children is a recently formed non-profit group of Bay Area community people who are dedicated to the creation of a socialist summer camp for children. The camp will be held during the last week in August. It will be attended by 100 urban children who for financial, cultural or social consideration have had limited access to summer camps in the past.

The camp will be bilingual (Spanish/English) in order to extend camping experiences to the Latino community and to create a unique multi-cultural experience for all children.

The theme of the camp is *Cooperation and Struggle*. The program will include a variety of cultural activities, art, music and storytelling; science and nature activities; water sports cooperative work groups as well as a program of political education. We are now recruiting volunteers who can help make this a successful collective experience. We need counselors, resource people, health care people and fund-raising assistance.

Come to our cultural evening and participate in a celebration of peoples' culture and help make Cooperative Camps a success.

(*left to right*): *Rafael Cancel Miranda, Andres Figueroa Cordero, Lolita Lebron, Irvin Flores.*

Bush Mama

Bush Mama focuses on Dorothy, the title character, a black woman living on welfare in Watts, trying to raise her daughter while her man is in jail for a crime he didn't commit. Through Dorothy's eyes we experience the turmoil of life in the ghetto —a world of police violence, welfare offices, unemployment lines, decaying tenements, and social workers—and its impact on ghetto residents, ranging from expressions of black self-hate, or escapist fantasies generated by the oprressive reality, to a growing political awareness of the problems and the need for fundamental social change. Though scripted and professionally acted, *Bush Mama* has all the immediacy and impact of a documentary, capturing the rich, distinctive style of ghetto language, its despair as well as its humor.

In this context, it is Dorothy's growth in understanding, her development from unconscious victim to conscious resister, which the film so eloquently captures. In its compelling dramatization of the events which contribute to her growing political awareness, *Bush Mama* is the story of a strong, proud black woman forced to discover her identity.

US, 1975. Directed by Haile Gerima. 96 mins, b/w.

Inside Women Inside

How does a woman cope with such common occurrences as illness, pregnancy and family conflicts when she is sent away to prison?

At the North Carolinal Correctional Center for Women and the Correctional Insititute for Women at Rikers Island, New York, a number of women answer these questions quite candidly.

Provocative interviews with these women reveal the anger and frustrations of daily life behind bars. We hear testimonies from women who have suffered from unnecessary miscarriages and improper medical care. We catch glimpses of inhumane conditions ranging from feudal wages and overcrowded cell blocks to lack of nutritional meals in the cafeteria.

The filmmakers recreate the mood of this devastating experience by exposing the degrading conditions of correctional institutions.

The camera follows women demanding better meals and realistic job training; institutionalized injustices against them are clarified, disrupting our conventional view of women behind bars.

In spite of the realities of their oppression, the optimism and strength is insurmountable.

Produced by Third World Newsreel, 1978; directed by Christine Choy and Cynthia Maurizio. 28 mins, color.

A Dream is What You Wake Up From

Where did the family come from? Why do family conflicts arise and how are they resolved? What place, if any, does the black family have in the American Dream?

These are some of the topics explored in the film *A Dream is What You Wake Up From*. It is a film about what we encounter in our everyday lives and what these things mean to us as individuals and members of a class.

The film makes the point that the family is the only institution that first defines and then serves both our individual and social needs as dictated by our political and economic environment. When societies needs do not coincide with individual desire, both the individual and society can undergo tremendous stress; leading to the development of a new social reality that challenges traditional beliefs about our culture and its institutions. Stress on the individual first becomes apparent in the nuclear family unit. The ways in which diverse individuals react to this stress is the subject of *A Dream is What You Wake Up From*.

Produced by Third World Newsreel, 1978; directed by Larry Bullard. 50 mins, color.

Viridiana

In this supremely irreverent film, Bunuel's ironies cut both ways: holiness is brought down to earth, but earthiness perhaps has a holiness of its own. The title character (Silvia Pinal), a novice on the verge of taking her orders, gets a rude and protracted introduction to the unhallowed demands of worldly living. And her generous, forlornly fetishistic uncle (Fernando Rey), one of Bunuel's most sensitive and memorable characterizations, provides the film with an indelible image of tragically frustrated sexuality. The beggar's banquet performed with Handel's *Messiah* blaring on a phonograph is perhaps the second most famous Bunuel sequence. Characteristically, the banquet scene works not only as an image of the clash between human hungers and high-mindedness, but also as a slightly surreal celebration of the dogged physical realities which are so essential to Bunuel's vision.

1961, 90 mins, b/w.

Tristana

It is easy enough to agree with the critics who view this film as a scathing chronicle in which the lives of individuals are quietly destroyed by the moral code of a currupt society. And yet even more than usual, the ironic juxtapositions of Bunuel's narrative leave us with no clearcut lines of motivation and causlity. Bunuel's iconoclasm has always included the debunking of standard solutions and so here even as he evokes the bleakness of his native Spain, Bunuel denies us the easier forms of protest. And his subtle surrealism, present even in transitory collage-like images (some lingerie and a wooden leg), once again renews our sense of human potential while it also reveals a quietly burning rage. Filmed in Spain and set in the 1920s of Bunuel's young adulthood.

1970, 95 mins, color. Spanish dialog with English subtitles.